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ABSTRACT

An introduction to music emphasizing harmony, this course provides a laboratory approach in which pupils will develop skill in playing brass and woodwind instruments, sing, listen to, read and compose music with emphasis on elementary concepts of harmony. This handbook provides, in outline format, the following: Course Description; Course Enrollment Guidelines; Course of Study Objectives--Musicianship, Technique--Course Content; Course Procedures, Strategies and Suggested Learning Activities (for nine weeks); Resources for Pupils; Resources for Teachers; and Assessment. (DB)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Music: INSTRUMENTAL TECHNIQUES - BAND 5642.45
5643.45

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INSTRUMENTAL TECHNIQUES - BAND

COURSE NUMBERS: MUSIC:

5642.45

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WRITTEN BY Mack Sutton

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 684 787

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Miami, Florida 33132

Published by the Dade County School Board

I. COURSE TITLE

Instrumental Techniques - Band

II. COURSE NUMBERS

5642.45

5643.45

III. COURSE DESCRIPTION

An introduction to music emphasizing harmony. A laboratory approach in which pupils will develop skill in playing brass and woodwind instruments, sing, listen to, read and compose music with emphasis on elementary concepts of harmony.

IV. COURSE ENROLLMENT GUIDE LINES

Successful completion of Music Lab. Level III or have studied piano privately. Consideration should be given to the student's motivation for study and the teacher's assessment of the probability of his success.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

The pupil will select the title of a familiar melody heard from a list provided.

The pupil will identify the performing medium by ear from the following choices: violin, clarinet, piano, trumpet, flute.

cello, trombone, recorder, oboe, saxophone, French horn, English horn, and bassoon.

The pupil will determine by ear whether an example is in major, minor, or chromatic mode.

The pupil will determine by ear whether an example contains a complete cadence, an incomplete cadence, or no cadence.

B. Technique

The pupil will demonstrate basic body posture for intonation.

The pupil will demonstrate the elements of style by employing appropriate phrasing, articulation, and tempo in performing a military march, a waltz, a chorale, or an anthem.

The pupil will demonstrate production of style through articulation, staccato, legato, detaché, etc., and the use of dynamics.

The pupil will demonstrate the elements of breath control for the reproduction of phrases and maintaining intonation.

The pupil will demonstrate recognition of musical symbols to insure musical performance.

The pupil will demonstrate memory-playing of short phrases.

Review of skills

VI. COURSE CONTENT

A. Development of Performance Skills

These will receive heavy concentration at first to build range and control sufficient to do other selections, and continue to develop concurrently with music development.

Logistic:

Assembly of an instrument

Care of instrument - daily, monthly

Tone:

Embouchure

Breath Control

Pitch:

Fingerings

Tuning of instrument

Further embouchure and breath control development

Articulation:

Tonguing

Slurring

Staccato

Review of staff notation reading skills.

Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.

Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.

Given a staff notated example, the pupil will indicate any rhythmic discrepancies in an example heard.

Given several samples of staff notation, the pupil will select the one matching an example heard.

Given a familiar melody in staff notation without a key signature and aided by hearing a performance of the melody exactly

as notated, the student will select the key signature from a group provided.

After hearing a melody performed, the student will select from a group provided the proper sequence of letters to notate the melody.

Given a staff notated example, the student will select from a group provided the proper sequence of letters for the notated melody.

B. Performance

The pupil will properly assemble and dissemble the band instrument of his choice.

The pupil will play from memory two major scales and their relative minors of his choosing, for one octave, with characteristic timbre, at a speed of at least one tone per second, in an articulation (legato, tongued, staccato) selected by the teacher.

The pupil will play from memory a chromatic scale for a range of a twelfth, with characteristic timbre, at a speed of at least one tone per second.

The pupil will perform from music simple melodies employing whole, half, quarter, and eighth note values, in time signatures of 4/4, 3/4, 2/4, 4/8, 6/8 and any of at least three different key signatures.

The pupil will demonstrate the elements of tone production for expressive playing and intonation.

The pupil will demonstrate use of the embouchure for pitch

and quality control.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

Week I, II, III, and IV

These are to be suggestions for the use of the teacher, not to be considered mandatory.

Presentation and development of the following techniques.

Proper posture and correct hand positions for the instrument

Elements of tone production

Rhythm counting and sensing pulse in 2/4, 3/4, and 4/4

Care of equipment and music

Breath control and tone production

Week V and VI

Goals set by pupils - would like to know ho to:

Get higher notes

Get clearer tone

Read ahead

Better group control

Be sure of fingering in both upper and lower register

Objectives	Procedures
Learning how to handle rhythm problems and patterns	Counting and clapping out rhythm patterns.
Learning how to handle new reading materials	Sing material and rhythm patterns.
Knowing and learning how to produce proper tone	Breath control, lip slurs of 2 and 3 notes.
Learning proper fingering of notes	Playing scales D and G using alternate fingering.
Developing proper tuning methods	Tuning within the section and compare.

Week VII, VIII, and IX

Further development and drill

Rhythm

Tonal memory and production

Harmonic understanding

Color sense

Sense of melodic phrase

VIII. RESOURCES FOR PUPILS

Belwin Band Builder Part I

Waltz

Jolly Old St. Nick

Merry Widow Waltz

Film Strips - Bowmar Series

Woodwind

Brass

Adventures in Band

All Stars Parade

Waltz With Me

Marine's Hymn

Band Boys March

Pro-Art Play Right Away

First Adventures in Band

Kenyon-Powers Concert Book

Selections from method books, selected exercises in E^b, B^b, and F Concert.

Exercises in multiple rhythm up to 16th notes.

Exercises introducing 8th note triplets.

Kenyon Powers Concert Book

Gypsy Waltz

Carnival for Trumpets

Carnival for Trumbones

IX. RESOURCES FOR TEACHERS

Teacher's manuals for the above listed texts.

X. ASSESSMENT

Performance tests on major, minor and chromatic scales.

Reading tests on rhythms.

Teacher evaluation of pupil's progress and performance.

Pupil's self-evaluation in light of his goals.